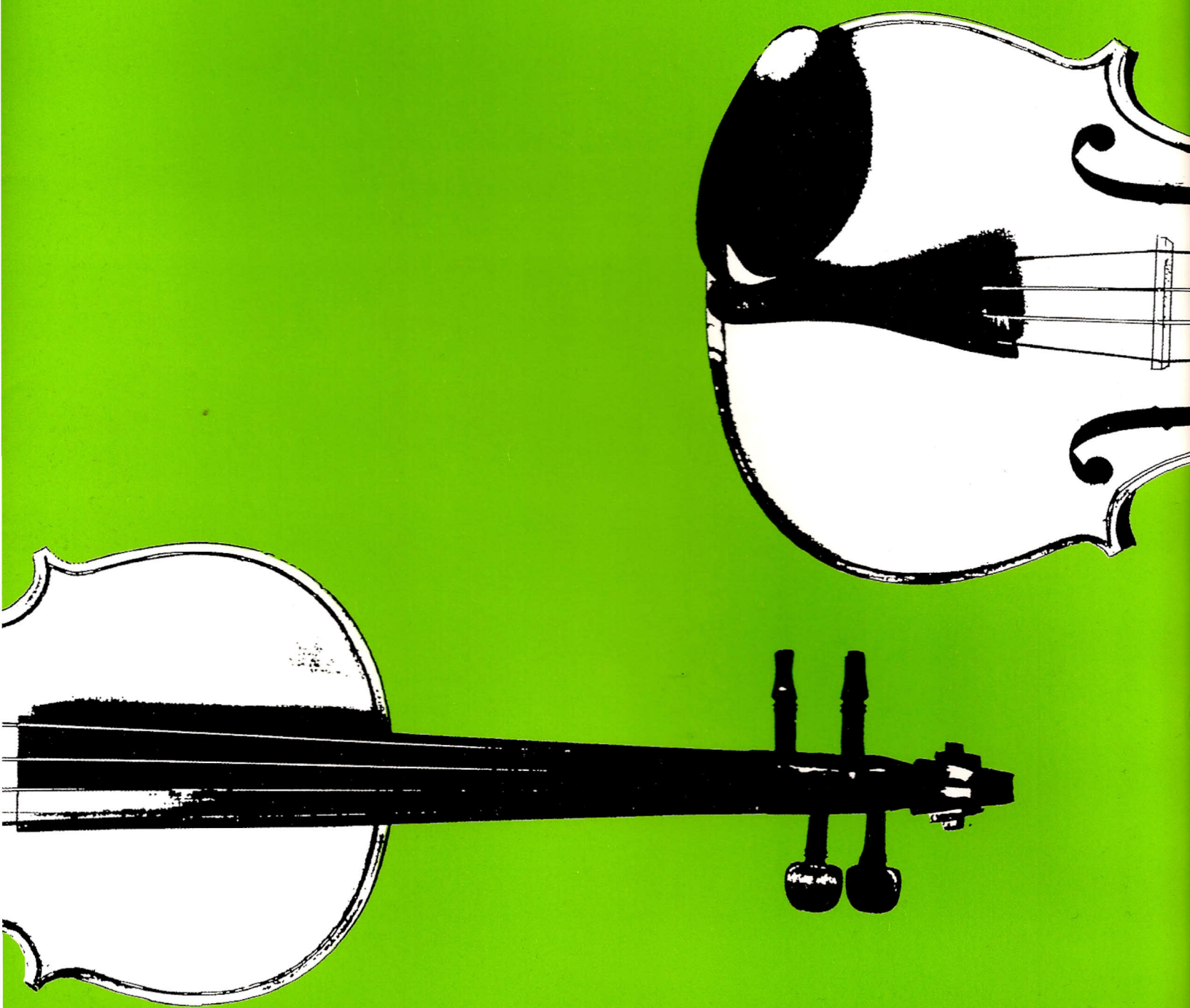


A TUNE A DAY

FOR VIOLIN.

BY C. PAUL HERFURTH.

BOOK TWO.



BOSTON MUSIC COMPANY.

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BOOK TWO.

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BOSTON MUSIC COMPANY.

DICTIONARY OF TERMS AND SIGNS USED IN MUSIC

For volume of tone:

- pp* —Pianissimo, very soft.
p —Piano, softly.
mp —Mezzo-piano, rather softly.
mf —Mezzo-forte, rather loudly.
f —Forte, loudly.
ff —Fortissimo, very loud.
sf —Sforzando, strong accent. (> A)
cresc. —Crescendo, gradually louder. (====>)
dim. —Diminuendo, gradually softer. (====<)

For tempo (speed):

- Largo*—Very slow.
Adagio—Slow.
Andante—Rather slow.
Andantino—A little slower than *Andante*.
Moderato—Moderately fast.
Allegretto—Lively, but not too fast.
Allegro—Fast.
Vivace—Faster than *Allegro*.
Presto—Very fast.

For increasing tempo:

- Accelerando* (Accel.)—Gradually faster.
Stringendo (String)—Suddenly faster.
Più mosso—A steady, faster speed.

For decreasing tempo:

- Rallentando* (Rall.)—Gradually slower.
Ritardando (Rit.)—Gradually slower.
Meno mosso—A steady, slower speed.

For style:

- Animato*—With spirit, with animation.
Agitato—Agitated.
Allargando—Broader.
Cantabile—In a singing style.
Dolce—Sweetly, softly.
Espressivo—With expression.
Legato—Smoothly, connected.
Maestoso—Majestically.
Con Spirito—With spirit.
Staccato—Detached, separated. (r)
Tenuto—Sustained. (—)
A Tempo—In the original time.

Other signs:

- D. C. Da Capo*—From the beginning.
Fine (fee-nay)—Ending.
D. S. Dal Segno—Go back to the sign. (§)
Pause (fermata)—Prolongs the time of a note or rest. (⌣)

TO THE STUDENT

Having completed the study of Book I, you should be thoroughly familiar with the fundamentals of violin playing, such as a good position, correct use of the fingers when placing the left hand, and the elementary principles of bow control.

Book II includes a continuation of the elementary material, presenting slightly more advanced exercises and pieces. To be better able to play the familiar melodies and pieces, it is recommended that you prepare the purely technical exercises at the beginning of each lesson where a new key and finger-placing is introduced.

Study carefully the diagrams introducing additional keys and fingerings when positioning your fingers for the new notes. Remember that you must first read the note and then place the finger, so verify the note you are reading and the exact finger-position for that note. The surest way to play well derives from the ability to read well.

Foster the habit of quick thinking by assimilating the following points *at first glance*:

- (1) Name of Note (Natural, Sharp or Flat).
- (2) How to Play (Finger-Position and String).
- (3) How Long to Hold (Time-Value).

Training your perceptive powers to respond in this manner will enhance your command of violin technique and, correspondingly, enlarge your musical horizon.

Many of my pupils have formed groups which meet to play the duets, trios and quartets with piano, thus forming a little orchestra. Why don't you try it?—you'll have lots of fun!

TO THE TEACHER

In compiling Book II, I have tried to carry out in slightly more advanced material the basic principles of violin playing as laid down in Book I.

The material has been selected and the grading edited to provide sequential progress as each step is mastered. Adequate preparation for the development of the student is allowed for, although the amount of purely technical work has been kept to a minimum. This book is very largely made up of folksongs and other familiar melodies of good musical quality arranged in duet, trio and quartet form, from which the pupil should achieve a sound bowing style and firm grasp of finger—(intonation) technique. An awareness of musical form and harmonic structure stems naturally from the study of these pieces.

The use of the piano accompaniment has proved of value both in the classroom and in the home. That important advantages result from its use is certain. The interest and ambition of the pupil is stimulated by the addition of the harmonic structure, which also serves as a guide to the proper placing of the fingers through hearing the note he is producing in the harmony. The use of the piano part is recommended from the earliest stages so as to stimulate the musical ear to a keen perception of modulations and harmonies, for which the violin, in that particular regard, is comparatively imperfect.

I wish to acknowledge my indebtedness to Mr. Edmund Schill, Director of Music, Verona, N.J., and to Mr. Francis Rice, Teacher of violin classes in East Orange, and Roselle Park, N.J., for their helpful suggestions and criticisms in compiling this series of books.

G. Paul Herfurth.

LESSON 1

Review of Keys Studied in Book 1

① Key of D Major



Follow bowings carefully



④ Key of A Major



⑦ Key of G Major



LESSON 2

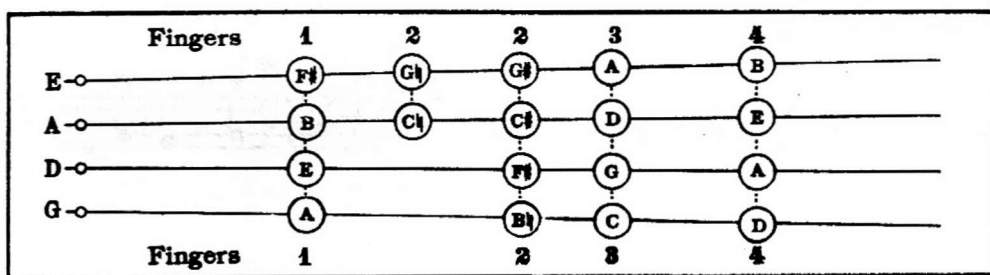
Studies for the use of the second finger in different positions

Two new notes, C natural on the A string and G natural on the E string

The importance of being able to read notes as well as you can read the letters of the alphabet cannot be overestimated. This is the foundation on which your future progress depends. You must also know the exact position of your fingers on the fingerboard so as to be able to play any given note; for example, to play C# on the A string, the second finger is placed a whole tone from the first (high position) but to play C natural, the second finger is placed close to the first (low position). Therefore, the necessity of knowing whether the note is natural, sharp or flat is perfectly obvious.

Have a picture of the fingerboard in your mind in order to see where your fingers are placed for the different notes.

Study the following diagram showing position of notes already studied and the two new notes to be taken in this lesson. Name the whole tones and semitones.



Name the following notes, finger used, high or low position for second finger, and on what string played.



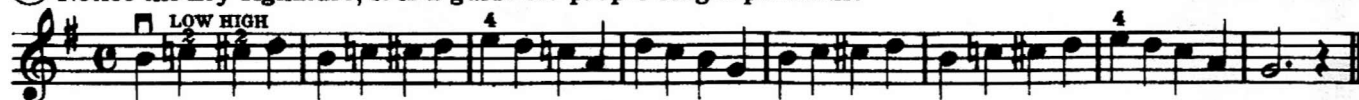
① Play slowly the following exercises, observing carefully the C's and G's.



Second finger in low position C#



② Notice the key signature; it is a guide for proper finger positions.



*Exercise No. 1 may also be played on the E string.

LESSON 3

3

Familiar Melodies Using The Second Finger in the Low Position

Lightly Row

Allegretto (Brightly)

Pupil *mp*

Teacher*

The First Noël

Con moto (With motion)

Pupil *mf*

Teacher

Home, Sweet Home

Henry R. Bishop
1783 - 1855

Andante (Slowly)

Pupil *mp*

Teacher

*Advanced pupils may also play the teacher parts.

LESSON 4

G Major Scale and Arpeggio in Two Octaves

[illegible]

Duet

③ Practise both parts

The musical score is for a two-part exercise in G major, 2/4 time. The top staff is for the 'Pupil' and the bottom staff is for the 'Pupil or Teacher'. Both parts start with a treble clef and a key signature of one sharp (F#). The Pupil part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108

God Save The Queen

Attributed to Henry Carey
1690-1748

④ Andante (Slowly) 1690-1743

Pupil

Pupil

mf

f

cresc.

ff

Little Study

Franz Wohlfahrt
1822 - 1884

⑤

Hold finger down

Home work. Mark with this sign \wedge the half steps in both parts of exercise No. 4. Write 4 times the G Major scale in 2 octaves marking the half steps and placing the sharp. Manuscript sheet page 7.

LESSON 5

5

Continuation of the key of G Exercises in crossing from C natural to F#

The second finger must be lifted and placed in its new position.

① Play slowly

②

③

④

LOW HIGH

Hold first finger in position throughout above exercises.

Duet

⑤ Practise both parts.

Hohmann

Pupil

Pupil

LOW

LOW

HIGH

Little Waltz

⑥ Tempo Waltz (In waltz time)

Hohmann

p

mf

HIGH

LOW

dim.

p

cresc.

mf

Home work: Mark half steps on this page the same as before.

LESSON 6

Flow Gently, Sweet Afton

(Quartet)

James E. Spilman

Andante (Slowly)

Pupil *p*
 Pupil *p*
 Pupil *p*
 Teacher *p*

Evening Song

Robert Schumann

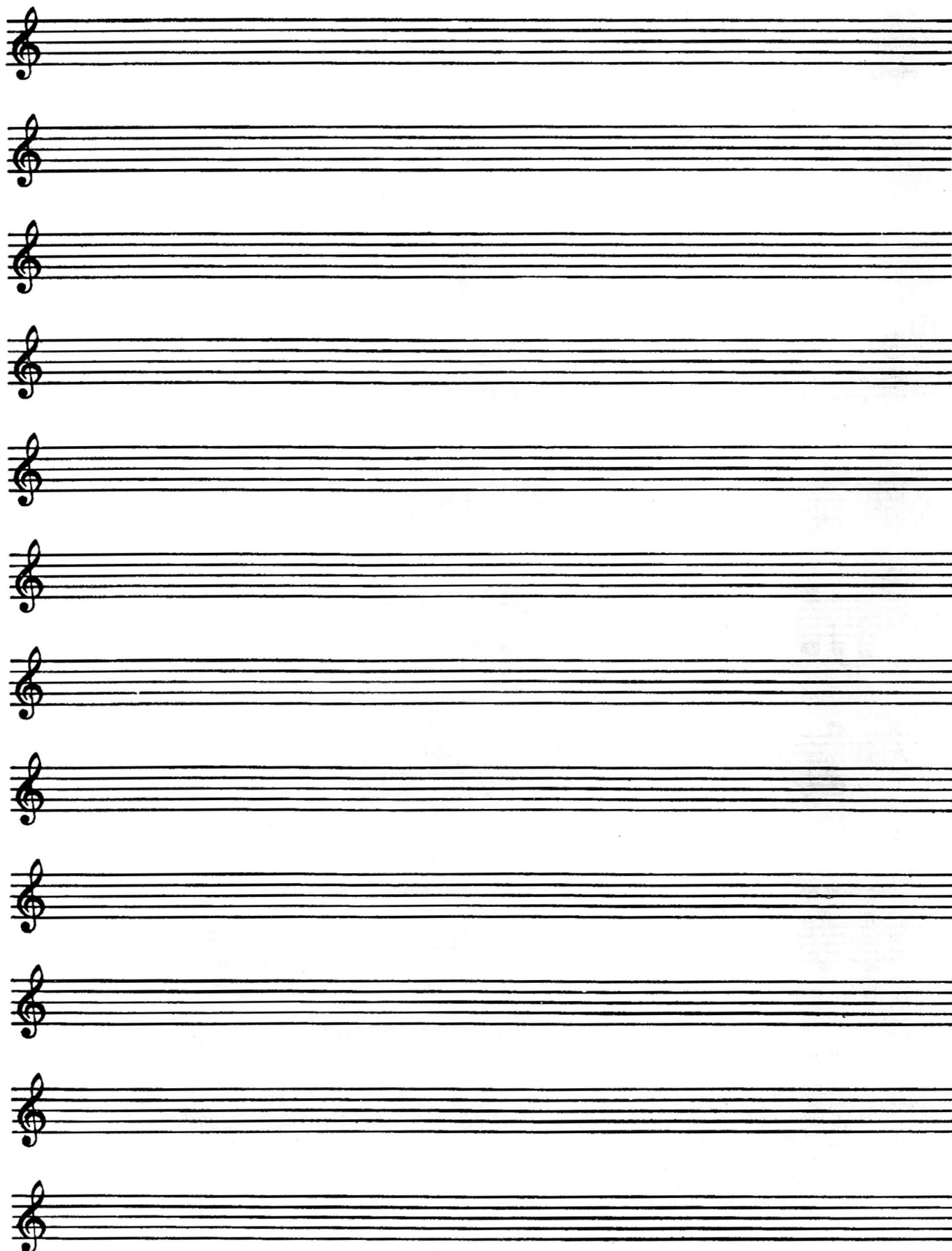
1810 - 1856

Moderato (Moderately fast)

Pupil *mp*
 Teacher

* *rit.*, abbreviation for *ritenuto*—gradually slackening in speed.

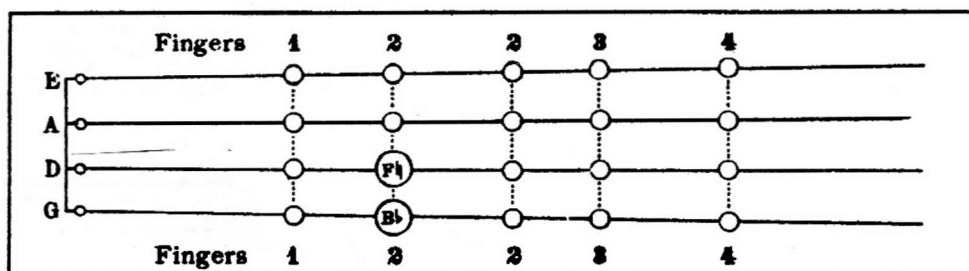
Note: All manuscript pages are to be used for home-work according to instructions.



LESSON 7

Two new notes, F natural on the D string and B flat on the G string. Study the following diagram so as to visualize the exact position of these two notes upon the fingerboard.

Practise both parts on the double staff in this and the following lessons.



① HIGH LOW LOW HIGH LOW HIGH

② ③ Hold the 2nd finger firmly

④ HIGH LOW LOW HIGH LOW HIGH

⑤ ⑥

C Major Scale

⑦ Play also as crotchets, separate and slurred bowing. Learn to spell each new scale.

Softly Now the Light of Day

Carl Maria von Weber
1786 - 1826

⑧ Andante (Slowly)

Pupil

Pupil

Home work: Write C Major scale 4 times, marking the half steps. Also fill in blanks in above diagram.

LESSON 8

9

Learn to take particular notice of the key signature before playing.

Allegretto (Briskly)

America, the Beautiful

Samuel A. Ward
1847-1908

Pupil

mf

Pupil

Go Down, Moses

Follow the bowings carefully

Andante (Slowly)

Negro Spiritual

mf

(b)

(b)

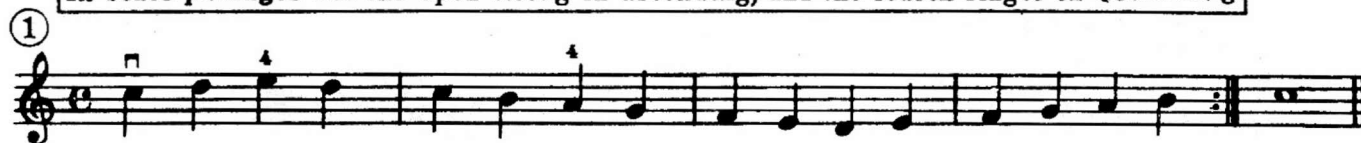
f

Home work: Mark the half steps on this page.

LESSON 9

Continuation of the key of C Major

In scale passages use the open string in ascending, and the fourth finger in descending.



Russian Hymn

Lento (Very slowly)



Home work: Mark the half steps on this page as before.

LESSON 10

Onward, Christian Soldiers

Trio

Sir Arthur Sullivan
1842-1900

Moderato (Moderately fast)

The musical score is arranged in three systems, each with three staves labeled 'Pupil' on the left. The music is in 4/4 time and G major. The first system begins with a *mf* dynamic. The second system continues the melody and accompaniment. The third system features a *f* dynamic and includes a *rit.* (ritardando) marking. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

LESSON 11

Note carefully the key signatures and what they mean.

D. C. - Da Capo - to beginning.

Fine - End

Melody

Trio

Franz Joseph Haydn

1732-1809

① Moderato (Moderately)

Pupil *mf* Fine

Pupil *mf* Fine

Teacher

English Morris Dance

② Allegretto (Brightly)

Pupil *mf* Fine (end) D.C. (to beginning)

Pupil *mf* Fine (end) D.C.

Melody

Ludwig van Beethoven

1770-1827

③ Andante (Slowly)

f

HIGH LOW

LESSON 12
Christmas Carols

13

Theme From "Lobgesang"

Felix Mendelssohn Bartholdy
1809-1847

Con moto (With motion)



O Come, All Ye Faithful

(Adeste Fideles)

XIIIth Century Latin Hymn

Moderato (Moderately)



Silent Night, Holy Night

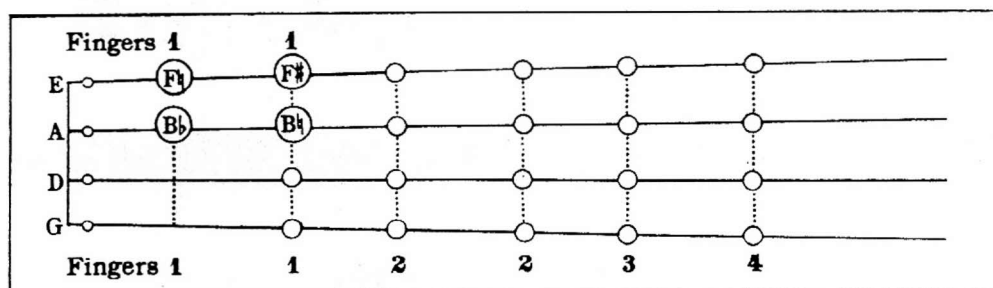
Franz Grüber
1787-1863

Andante (Slowly)



LESSON 13

In this and lesson 16, two new notes are taken up. F \sharp on the E string and B \flat on the A string, to be played with the 1st finger placed close to the nut. Study diagram to see position of notes on the finger-board. Great care must be taken in playing these notes. *Do not allow the knuckle at the base of the first finger to slide under the neck.* *Play with the tips of the fingers.*



① LOW

②

③ LOW HIGH LOW

④ HIGH LOW HIGH LOW 4

Little Scale Study

⑤ **Little Scale Study**

A musical score for a piece titled "Little Scale Study". It consists of two staves of music in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The first staff begins with a piano (p) dynamic marking and a fermata over the first measure. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melody, featuring several measures with beamed sixteenth notes and a final measure with a fermata. The piece concludes with a double bar line.

Duet

Con moto

Duet

Henning

Pupil

Pupil

The musical score is written for three parts: two 'Pupil' parts and one 'Henning' part. The time signature is 3/4, and the tempo is 'Con moto'. The key signature has one flat (B-flat). The first two staves are for the 'Pupil' parts, and the third staff is for 'Henning'. The music begins with a 'mf' (mezzo-forte) dynamic. The 'Pupil' parts play a rhythmic pattern of eighth and sixteenth notes, while 'Henning' plays a more melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble and a bass staff, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score is divided into two systems, each containing four measures. The melody features a mix of eighth and quarter notes, with some measures containing slurs and ties. The bass staff uses a simple pattern of quarter and eighth notes. The overall style is that of a simple, accessible musical score for a children's song.

Home work: Mark the half steps in this lesson and fill in blanks in above diagram.

LESSON 14

15

Continuation of the key of C Major using F natural on the E string.

Long, Long Ago

Thomas H. Bayly

Andante

Pupil *mp*

Pupil

Fine *mf* **D.S. to Fine*

Andante

Duet

Jacques Féréol Mazas
1782-1849

mp

cresc. *mf*

dim. *rit.*

Home work: Mark half steps in this lesson.

*D.S. Dal Segno— Back to the sign.(%)

LESSON 15

The Little Sandman

Johannes Brahms
1833-1897

Andante

Pupil *mf*

Teacher

Theme from Symphony No. 11
(Military Symphony)

Haydn

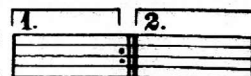
Allegretto

Pupil *mp*

Teacher

First and Second Time Bar

The term 1st and 2nd time bars applies to one or more bars in brackets at a double bar; thus when the strain is repeated, the first time bar is omitted and the second time bar played instead.



German College Song

Allegretto

Pupil *mf*

Teacher

First Ending 1. 2.

Second Ending 1. 2.

LESSON 16

Key of F Major

Key of F Major, one flat (b). The flat (b) placed on the third line of the staff, just after the clef sign, affects every B throughout the piece. Refer to diagram in Lesson 13 to see the exact position of this note on the fingerboard.

①

②

③

Scale and Arpeggio of F Major

Half Steps A to Bb and E to F

④

⑤

⑥

Deck the Hall

Old Welsh

Con moto

mf

Home work: Mark half steps. Write F Major scale 4 times.

LESSON 17

Continuation of the key of F Major

All Through the Night

Welsh Folk Song



Santa Lucia

Neapolitan Boat Song



Little Study in F



*Andantino - Slower than Andante.

LESSON 18 Six-eight time

19

Count six beats to each bar in slow tempo a quaver (♫) being the unit of a beat.

Count two beats to each bar in fast tempo a dotted crotchet (♫.) being the unit of beat.

Preparatory exercise. Repeat each of the following bars until the rhythm of the different groupings is memorized. Play on the open strings. *Count aloud*

Slow Count—^(A) 1 2 3 4 5 6 ^(B) 1 2 3 4 5 6 ^(C) 1 2 3 4 5 6 ^(D) 1 2 3 4 5 6 ^(E) 1 2 3 4 5 6 ^(F) 1 2 3 4 5 6

Fast Count—1 2 1 2 1 2 1 2 1 2 1 2 1 2

Notice key signature and finger accordingly.

Play exercises slowly at first, gradually increasing the speed.

①

Play the D Major scale different ways using the various rhythm patterns indicated above.

Row, Row, Row Your Boat

②

The above tune may be used as a round by dividing the class into two or four groups.

Peek - A - Boo

③ Allegro (*Brightly*) C. P. H.

④

⑤

Oh Dear! What Can the Matter Be?

⑥ Allegretto English Folk Song

Home work: Write 4 lines of notes, using different groupings in 6/8 time dividing into bars.

LESSON 19

Detached notes of different values in one bow

Bowing drill: Practise this line carefully, gradually increasing the speed.



Oats and Beans

Allegretto (brightly)

Old English



Mulberry Bush

Allegretto

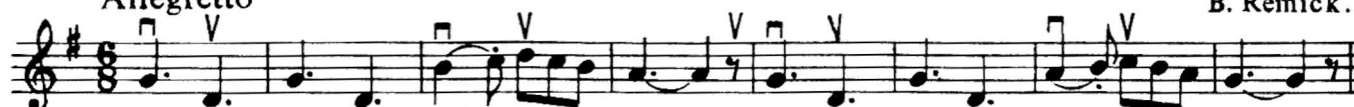
English Folk Song



*Ding - Dong

Allegretto

B. Remick.



Wee Willie Winkie

Allegretto

C.P.H.



Old English Morris Dance

Allegretto



LESSON 20

21

Continuation of $\frac{6}{8}$ time

Drink To Me Only With Thine Eyes

Old English Air

Pupil *Andante Slowly* *Count: 1 2 3 4 5 6* *mp* *f*

Teacher

It Came Upon a Midnight Clear

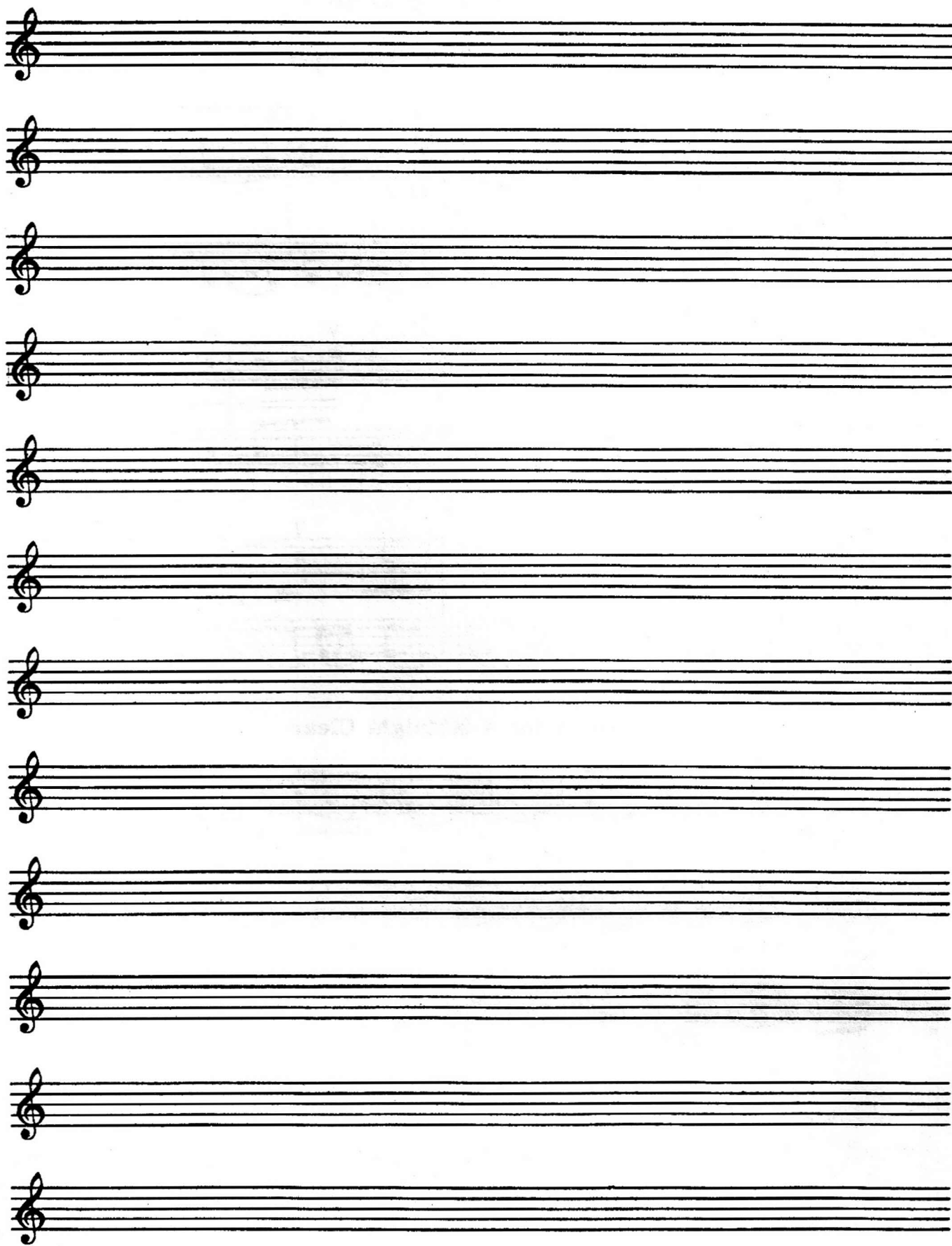
Richard S. Willis
1819-1900

Moderato *mf* *f* *mf*

Scale Study

*Place finger on both strings at once.

Note: All manuscript pages are to be used for home-work according to instructions.

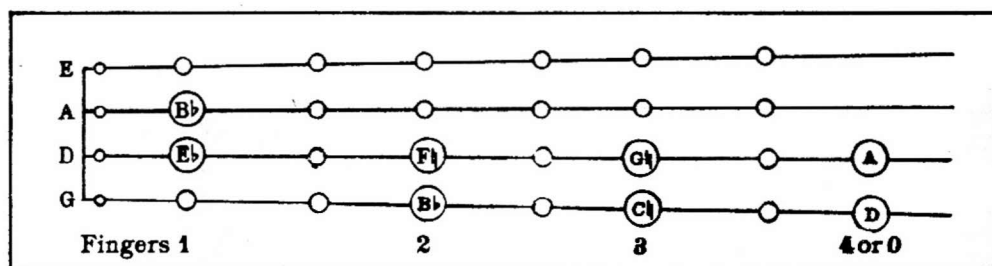


LESSON 21

Key of B \flat Major

23

Key of B \flat . B \flat and E \flat . See diagram for position of E \flat on the D string. Review position of B \flat on the G string in Lesson 7.



① LOW V

② V

③ V

④ LOW HIGH HIGH LOW

Scale of B \flat

⑤ Half steps D to E \flat , and A to B \flat . Play also as crotchets.

⑤

⑥

⑦

⑧

Home work: Write the B \flat Major scale 4 times, marking flats and half steps; also fill in blanks in above diagram.

LESSON 22

Vesper Hymn
Trio

Moderato Old Russian

Pupil *mp*

Pupil *mp*

Teacher

A Capital Ship
(Marching Song) Old English Tune

March time

mf

rit. *a tempo** *f*

rit. *a*

tempo *rit.*

*a tempo, — as before.

Continuation of the key of B \flat Major
Scale Study



The Blacksmith

Mozart
1756-1791

Moderato



Allegretto

A Little Song

C.P.H.



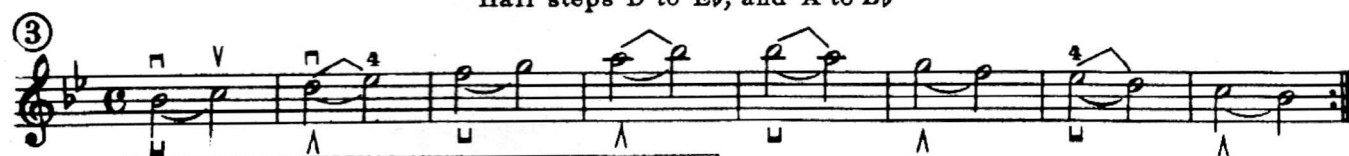
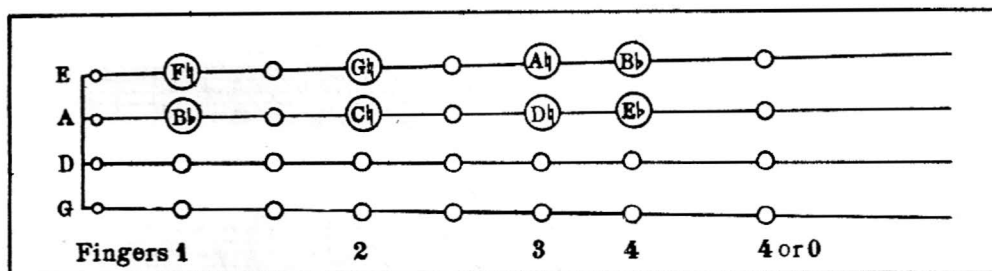
*rit., abbreviation for ritenuto— gradually slackening in speed.

**a tempo,— as before.

LESSON 24

Scale of B \flat Major, upper octave

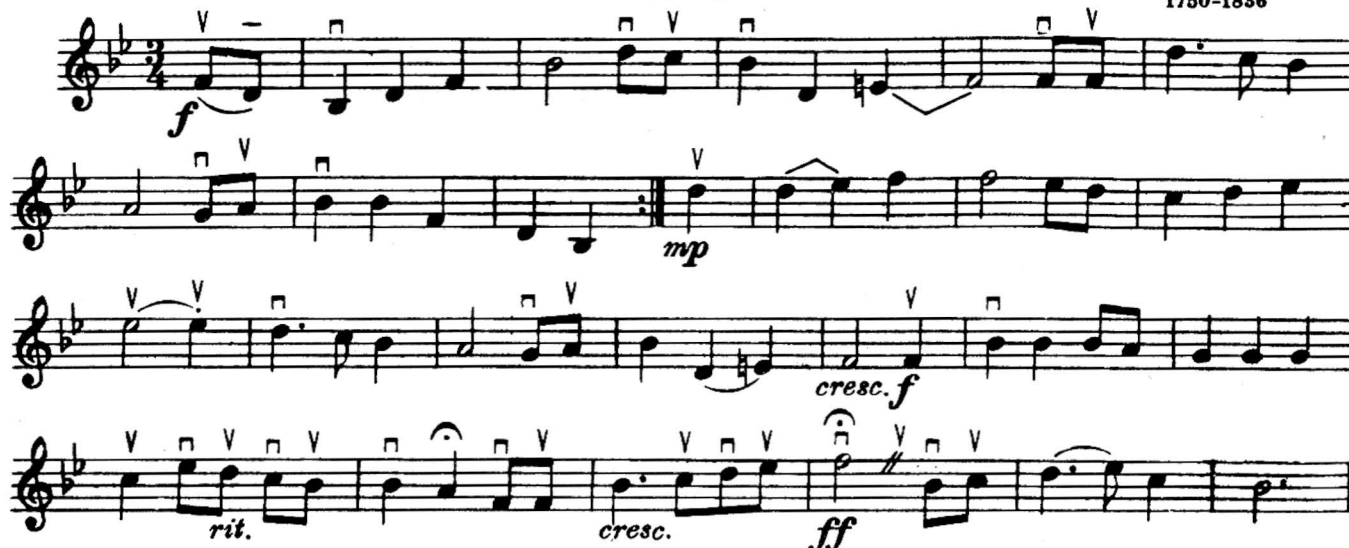
Review lower octave of this scale in lesson 21.



Notice that you can not play the open E string.



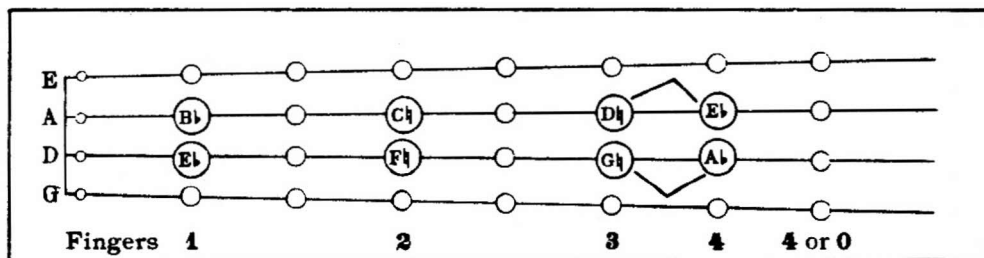
The Star-Spangled Banner

Melody "Anacreon in Heaven"
John Stafford Smith
1750-1836Home work: Write the B \flat Major scale in two octaves 4 times, marking flats and the half steps.

LESSON 25

Key of E \flat Major

27



Scale of E \flat Major- name the flats

Notice that the finger placing is the same as for the upper octave of the B \flat major scale.

Recite the notes of all scales studied.

Use different bowings as in other scales, and play also as crotchets.

①

②

Notice that you can not play the open E or A strings.

Austrian Hymn

Haydn

Andante

Pupil

Teacher

cresc.

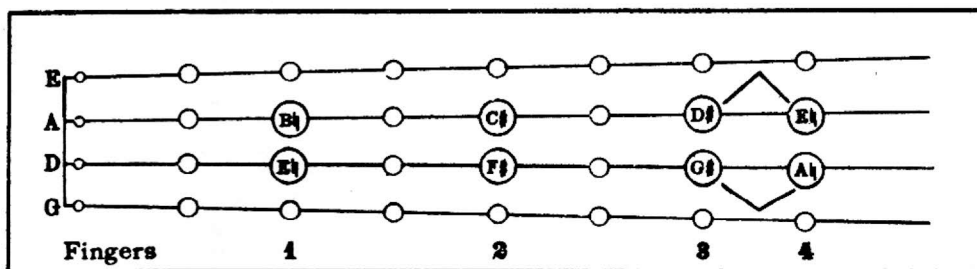
mf

dim.

Home work: Write the E \flat Major scale 4 times, marking as before.

LESSON 26

Key of E Major



Scale of E Major- name the sharps

Same finger placing as for the E \flat scale, except that each finger is one semitone higher.



Place a sharp before the notes affected by the signature.

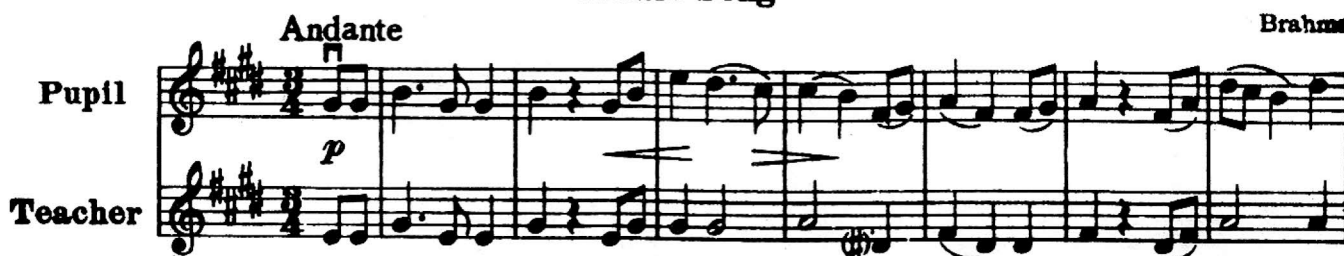


German Folk Song



Cradle Song

Brahms

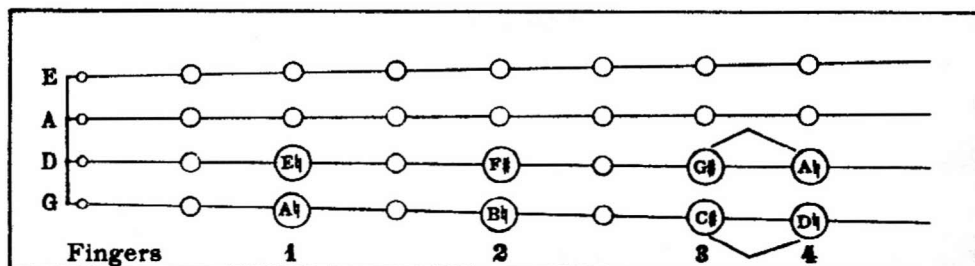


Home work: Write the E Major scale 4 times, marking as before.

LESSON 27

Key of A Major

29

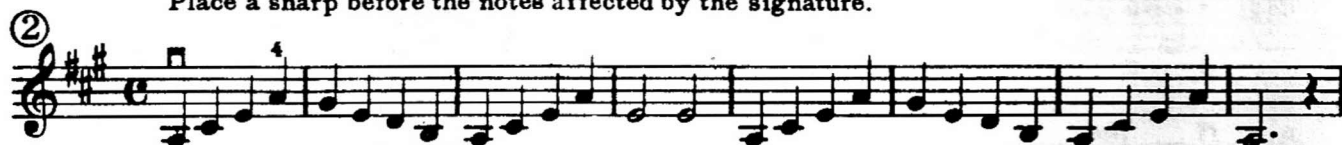


Scale of A Major- name the sharps

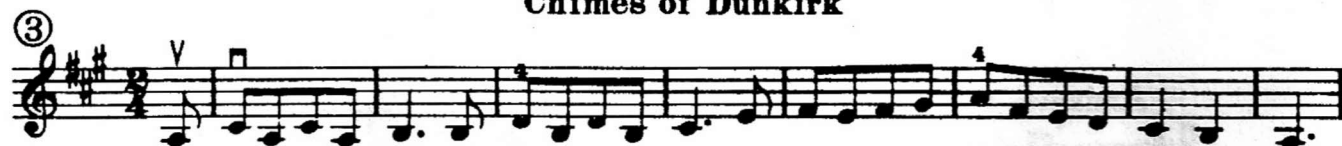
same finger placing as for the E major scale.



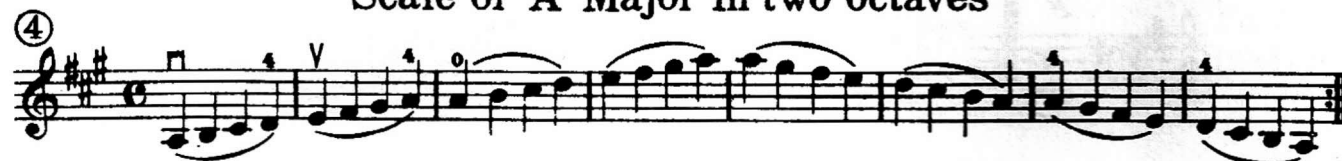
Place a sharp before the notes affected by the signature.



Chimes of Dunkirk



Scale of A Major in two octaves



O Worship the King

Haydn



Teacher



LESSON 29

31

Dotted Quavers and Semiquavers

Legato (Connected)

This is one of the more difficult rhythms to learn. The dotted quaver is equal to three semiquavers. Always feel a division of four on each beat when playing this rhythm, three on the dotted quaver and one on the semiquaver.



BE SURE TO PLAY THE DOTTED QUAVER LONG ENOUGH AND THE SEMIQUAVER SHORT ENOUGH.

Legato (Connected)

① Largo (Very slow)

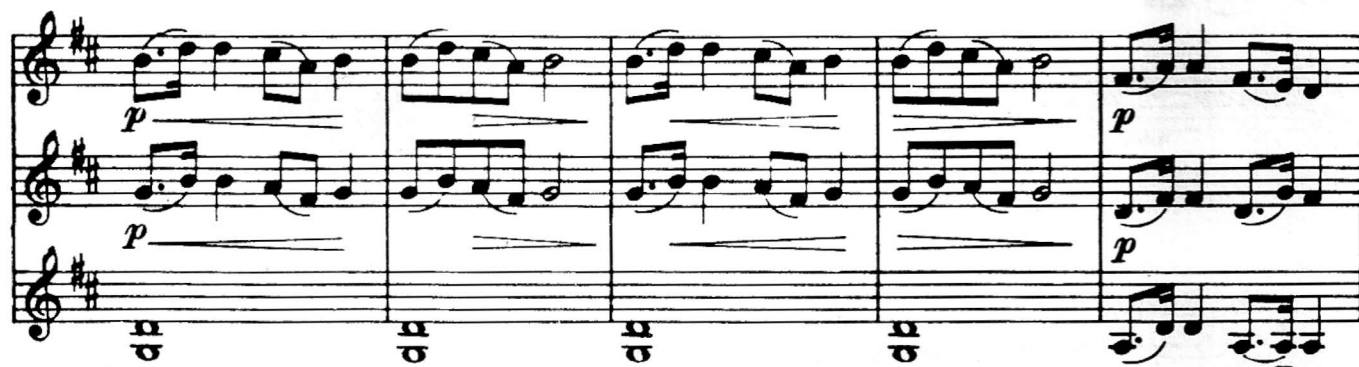
②



Largo

(New World Symphony)
Trio

Anton Dvořák
1841-1904



LESSON 30

Dotted Quavers and Semiquavers

Staccato (Detached)

Dotted quavers and semiquavers played staccato (detached) are separated by a short pause, the bow however must NOT be lifted from the string.



These are generally played in one bow with a very crisp stroke of the wrist. Use upper half of bow. During the break between the two notes the bow is held pressed on the string.

① Allegretto

②

③

Tramp! Tramp! Tramp!

George F. Root
1820-1895

Allegretto

Battle Hymn of the Republic

William Steffe

Allegretto

LESSON 31

Triplets

Triplets are groups of three notes played in the time of two notes of the same value. They are indicated by a figure 3 and a slur placed over or under a group of three notes.

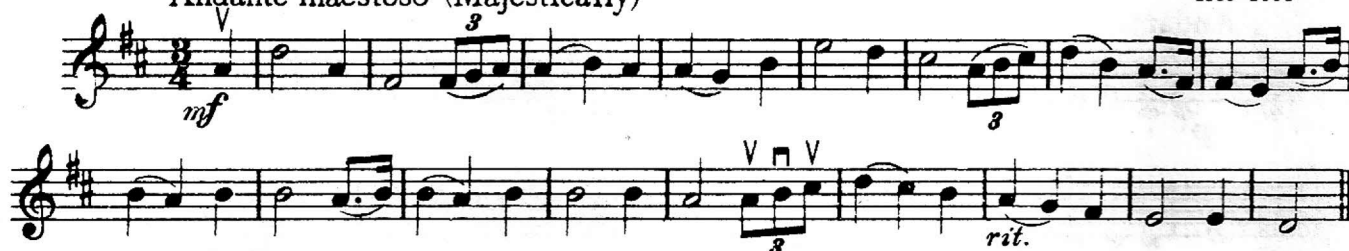
A bar of $\frac{3}{4}$ containing two triplets $\frac{2}{4}$ is the same as a bar of $\frac{6}{8}$ in march time. $\frac{6}{8}$

Pilgrims' Chorus

(Tannhäuser)

Richard Wagner
1813-1883

Andante maestoso (Majestically)

Alla Breve or $\frac{2}{2}$ Time

Alla Breve, or cut time C is played the same as $\frac{2}{4}$ time. Each note having half the value as in $\frac{4}{4}$ time, a minim being the unit of a beat.

Softly Now The Light of Day

von Weber

Andante cantabile (In a singing style)

Pupil *mp*

Teacher

German College Song

Allegro (Fast)

mf

cresc.

f

*Hold third finger down while extending the fourth.

LESSON 32

Staccato Bowing

Staccato, meaning detached, separated, is a style of bowing used in violin playing to denote a short crisp note. Notes to be played staccato are marked with a dot, placed over or under them. Draw the bow with a short, quick stroke, and then suddenly stopping it for a short rest, during which the bow is pressed firmly on the string. With this stroke the vibration of the string is stopped which gives the short staccato effect.



Andante from Surprise Symphony

Haydn



Chromatics

The word "chromatic" means moving by semitones. Chromatic (literally, coloured) is well chosen, for by the use of sharps and flats, tone colour or shading is added to the natural sounds of the notes. A chromatic interval is one semitone above or below the given note. A chromatic scale is a scale that ascends or descends by semitones. In playing chromatics the finger must move quickly to the new note so that no slide is heard.



Etude

Wohlfahrt



Pizzicato

Pizz. means to pluck the string. The bow is held against the palm of the hand by the second, third and fourth fingers, the first being free to do the plucking. The tip of the thumb is placed against the corner of the fingerboard under the E string.

Amaryllis

Henri Ghys



LESSON 33

Sweet and Low
QuartetJoseph Barnby
1838-1896

Larghetto (Slow)

Pupil

pp

pp

pp

pp

mf

pp

pp

pp

f

dim.

p rall. e dim.

pp

pp

pp

cresc.

cresc.

cresc.

LESSON 34

From the Classics

Theme From the Violin Concerto

Beethoven



Theme From Symphony No.1

Brahms

Allegro non troppo (Not too fast)



Theme From Der Freischütz

von Weber

Allegretto



Theme From Symphony No.8

Beethoven

Andante

Pupil

Teacher



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C. Paul Herfurth, author of the first titles to be published, later enlisted the services of Hugh M. Stuart (Woodwind), Vernon R. Miller and Herbert A. Mattick (Brass) and Howard M. Peterson (Mallet Percussion) as associate writers to expand the instrumental coverage of the books.

Born in 1893, Herfurth began violin lessons at the age of seven and studied in Germany for a year before entering the New England Conservatory of Music in 1911. Graduating in 1916, his first school position was at Asheville, North Carolina. In 1922 he moved to New Jersey and organised that state's first full instrumental music program. Although best known for his A Tune A Day books, Herfurth has also edited and arranged many collections for violin, cello and viola with piano. He now lives in retirement in Florida.



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